WITH
UNITED
ARTISTS

AROUND THE WORLD

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STUDIO SNAPSHOTS

So many changes have been made in the London Films lineup for next season that the Home Office has decided not to reprint the original London Films insert issued by the British producers. This announcement is made for the benefit of those English speaking territories which were advised by Robb Lawson of our London office that they would receive a quantity of these reprints from New York.

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Please note the following changes in titles:

"100 Years From Now" is the final title of the H.G. Wells picture. "Transatlantic Merry-Go-Round" is the new title for the Reliance film. "Kid Millions" is the definite title for the Goldwyn film starring Eddie Cantor.

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Samuel Goldwyn has indefinitely postponed the production of "Barbary Coast" as the second Sten picture for next season. And Reliance Pictures will not make "Catalina." So don't include these two in your announcements.

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The opening scenes of "Kid Millions" will be filmed at the Century of Progress Exposition in Chicago. At the invitation of Rufus Dawes, president of the Exposition, Mr. Goldwyn has sent Walter Mayo, production manager, and a crew of cameramen to Chicago. Eddie Cantor and Ethel Merman, who has an important role opposite the pop-eyed star, will visit the fair for scenes in the picture as soon as their work in the studio is completed.

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WARNING - We have received several complaints from our producers that some of our foreign offices fail to credit them in the ads, posters, etc. This is an absolute violation of our contractual obligations with the producers. The name of the producing unit must always be listed, and wherever possible the trademark of the producer - if he has one - should be used. The name and trademark of United Artists should be used to identify our company only as the distributor. There are no United Artists pictures. There are 20th Century Pictures, or Samuel Goldwyn productions, or Reliance Films, or London Films, etc., released by United Artists. Failure on your part to mention the producer may involve our company in legal difficulties.

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A 40 x 60 special stock 7-color screen process poster of Mickey Mouse is now available. It can be used on all Mickey Mouse subjects by just changing the title and the scene stills which fit into various spaces on the display. Ideal for lobby and window displays. Samples have been sent to all foreign offices by the Home Office accessory department.

"DOWN UNDER" FASHIONS REFLECT

HOLLYWOOD STYLES SAYS MR. KELLY

Australia is Hollywood style-conscious, and as a natural result, the women there are as well turned out as the average American girl.

This is one of the interesting observations contained in a letter received at the Home Office of United Artists from Arthur W. Kelly, vice president in charge of foreign distribution, who is now on a visit to the company's offices "down under."

There is such keen interest in the Hollywood inspired styles, Mr. Kelly writes, that the local newspapers devote an extraordinary amount of space to photographs and descriptions of the apparel worn on and off the screen by the fashion plates of the cinema capital. The names of the famous Hollywood style creators - Gwen Wakeling, Adrian and Travis Banton - are as familiar to the women readers as the noted Paris couturiers - Chanel, Schiaparelli, and Paul Poiret.

Feminine interest in what the stars wear and use even extends to the field of cosmetics, and the press obligingly publishes exhaustive data on the art of makeup, the use of perfumes and kindred topics.

Radio, Mr. Kelly points out, has been quick to follow the lead of the press, and there are numerous broadcasts catering to the general feminine demand for miscellaneous news about the sartorial and cosmetic preferences of the screen luminaries.

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LONDON PAVILION THEATRE

NOW EXCLUSIVE U.A.HOUSE

The London Pavilion Theatre, former legitimate house located in the densely populated business section of Picadilly Circus, has been taken over by United Artists for first-run motion pictures, according to a cable received from Joseph M. Schenck, president of United Artists, who is now in London.

"We are reconstructing the Pavilion," said Mr. Schenck, "and expect to open the theatre in September to be used as a United Artists first-run outlet for both British and American pictures. This theatre deal is in accord with our policy of interchanging British and American stars and pictures."

"ROTHSCHILD" LONDON'S BIGGEST DRAW DESPITE SWELTERING HEAT

The current box office champ grosser in London is "The House of Rothschild." Picture now in its seventh week at the Tivoli Theatre continues the sensational pace it set the opening night when it grossed $46,000 - a world's record in any country. Despite the sweltering heat, the Arliss production is proving an irresistible draw. Crowds start collecting as early as 10 o'clock in the morning for the first showing at noon, and standees for all five performances have been the rule rather than the exception. Top price of $2.50 is attracting a de luxe audience. Practically every member of the British royal family, society, the diplomatic corps and visiting notables have dropped in to see the production. Some of the London fans are boasting that they have seen the picture three and four times!

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NOTED BRITISH AUTHOR WRITES "ROTHSCHILD" SERIALIZATION

Chalk up another master stroke in publicity for our British brethren! About two months ago "News of the World," British national weekly with a circulation of three and a half million, ran a serialization of Eddie Cantor's life story for several consecutive weeks tying up with the engagement of "Roman Scandals" at the Leicester Square Theatre in London.

And now another popular weekly, "The Sunday Chronicle," (circulation 1¼ million) is running a serialization of "The House of Rothschild", specially written by Louis Golding, famous British author of "Magnolia Street" and "Five Silver Daughters." With "Rothschild" currently at the Tivoli Theatre, London, this concentration of reader interest on the story is of inestimable value to the box office.

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"ROTHSCHILD" ENDS $2 RUN AT ASTOR AFTER 14 WEEKS; REOPENS AT RIVOLI

After one of the most successful roadshow runs registered this year or any year on Broadway, "The House of Rothschild" terminated its engagement at the Astor Theatre June 19, completing 14 weeks at a $2 top and rolling up a total gross well up in six figures. Picture now goes into the Rivoli Theatre for a popular-priced run before its general release throughout the country.

TRY THIS STUNT

Here is an idea for an inexpensive throwaway that can be used on any picture, particularly such an outstanding one as "The House of Rothschild." Print the following up on one side of the card, and quote local reviews of the picture on the reverse side:

The Fellow Who Says He Works So Hard Must

Be Dreaming - Figure It Out For Yourself:

Every year has.....365 days

If you sleep 8 hours a day it equals.....122 days

This leaves .....243 days

If you rest 8 hours a day it equals.....122 days

This leaves.....121 days

There are 52 Sundays..... 52 days

This leaves..... 69 days

If you have half day off Saturdays it equals..... 26 days

This leaves ..... 43 days

If you spend a daily average of 1:50 for meals it equals 28 days

This leaves.....15 days

Two weeks vacation equals.....14 days

This Leaves 1 Day To See

"THE HOUSE OF ROTHSCHILD"

at the

Rivoli Theatre

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THREE MORE PARIS THEATRES

MAKE WAY FOR U.A. PRODUCT

Three Paris theatres - two first runs on the Champs Elysees (the Lord Byron and the Avenue) and one second-run house on the Grand Boulevards (Aubert Palace) will play United Artists product exclusively beginning September 1, as a result of negotiations just concluded between the local U.A. office and Managing Director Umanski of the Lord Byron Theatre. Owners of this house recently added the Avenue, a 600-seat legitimate theatre, which they are remodelling, and the 800-seat Aubert Palace to their holdings.

MAMMOTH CO-OP AD TIEUP

PLUGS "ROMAN SCANDALS"

A merchandising film tieup on a mass scale - unprecedented in the foreign field and rare even in the United States - has been effected by the United Artists organization in cooperation with the popular Spanish fan magazine, Cine-Mundial, which publishes in its current (August) issue a special 13-page ad section as a direct exploitation plug for Samuel Goldwyn's "Roman Scandals," starring Eddie Cantor.

Stunt was conceived and promoted by the foreign publicity department in New York, which contacted the advertisers direct and sold them the idea of a "Keep Young and Beautiful" co-op section. Eleven leading manufacturers of products distributed in all Spanish-speaking countries took full page ads (and in one case a double-spread), linking their merchandise with the picture in the copy and thru the use of specially posed stills of the Goldwyn Girls. An introductory page dedicates the section to woman's ageless desire for youth and beauty and explains that the "Keep Young and Beautiful" sequence in "Roman Scandals" is the inspiration for the tieup.

The list of advertisers includes such popular products as Hinds Honey & Almond Cream, Hudnut's Face Powder, Listerine Toothpaste, Maizena Breakfast Food, Outdoor Girl Cosmetics, Philco Radio, Phillips Milk of Magnesia, Prophylactic Toothbrush, Reo Automobile, Royal Baking Powder and Tangee Lipstick.

Foreign offices of U.A. and field representatives of the advertisers will cooperate on local merchandising campaigns simultaneously with showing of the picture. No doubt about the public becoming "Roman Scandals"-conscious following barrage of window displays, street stunts, contests, lobby displays, free merchandise samples, radio tieups and co-op ads in newspapers. Also an unparalleled opportunity for exhibitors to cash in on thousands of dollars of free advertising, publicity and exploitation.

Probably the first time that anything so comprehensive and far-reaching has been arranged on an international scale to concentrate attention on a single picture.

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"THE FLYING MOUSE" IS

LATEST SILLY SYMPHONY

"The Flying Mouse," latest of the productions completed by Walt Disney, is the next Silly Symphony to be released through United Artists. It is an imaginative adaptation of the classic fable of the mouse who was not content with being just a mouse and made himself a pair of wings. His adventures among birds and animals and his rejection by both those groups constitute the story around which the film is built. It is produced entirely in Technicolor.

SHANGHAI HAILS ANNA STEN

AFTER CAMPAIGN ON "NANA"

Using the New York campaign for "Nana" as his model, Jack Krisel, United Artists representative in China, introduced Anna Sten to the picture-going public of Shanghai in a manner that covered every angle of movie showmanship.

Campaign began with a full page in the roto supplement of the China Press, displaying six de luxe portraits of Sten. Shun Pao, leading Chinese newspaper, published in serial form a condensed version of the story. Longer serializations and publicity appeared in the Shanghai Evening Post, and in the two Russian-language dailies. Heralds were distributed throughout the city. For over a week prior to opening in the Nanking Theatre a recording of the song feature of the film, "That's Love," was run off three times a day on the two leading radio stations, with a plug for the play dates of "Nana."

The series of ads which ran in the New York newspapers was used in the paid-space campaign. A Chinese translation of "Nana" was sold in the book-stalls. Cutouts from the 24-sheets occupied the top of the marquee, surrounded by colored lights. Occupants of the dress circle, among them the leading social lights of Shanghai, were presented with booklets containing handsome photographs of the star.

The campaign, according to Mr. Krisel, not only helped the picture to play to packed houses, but established Miss Sten as a star of the first magnitude with Chinese picturegoers - thus paralleling the successful New York campaign for quick effectiveness.

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"MASQUERADER" & "PIGS"

IN RECORD SYDNEY RUN

An unusual long-run performance for Sydney, Australia, is the seven weeks' showing of "The Masquerader," with "Three Little Pigs" also on the bill at the Regent Theatre. Preliminary build-up and concurrent exploitation, arranged under the supervision of W.C. Lyons, United Artists publicity representative, constitute one of the most extensive campaigns ever seen there.

Ten thousand heralds, together with 50,000 special three-color folders were given metropolitan distribution during the two weeks prior to opening. Three thousand special hangers were posted throughout the city and suburbs; five 24-sheets were prominently displayed in the down-town section; periodical broadcasts carried the campaign on the air. The front of the theatre was splashed with lively art displays and bright lights. Thirty-six prominent store-window displays carried material on the Disney production, with copy tying up the theatre and play-dates. Leading dance bands made a popular novelty of the "Big Bad Wolf" number, which is the newest rage in the hum-and-whistle class there.

"CELLINI" POSTERS MARK UNIQUE

DEPARTURE IN POSTER PUBLICITY

United Artists has again done something new in theatrical advertising. For the posters of the new 20th Century Picture, "The Affairs of Cellini," starring Fredric March and Constance Bennett, the style of kidding the picture itself and its stars is employed with freshening departure from the average motion picture poster advertising.

In 16th Century Florence when medieval romance was at its height, the name of Benvenuto Cellini was known throughout each household as the greatest lover as well as the most skillful goldsmith of his time. The modern version of his actions as interpreted in this picture, however, discloses the fact that he was also the greatest liar of his period. The nature of the advertising intensifies the pseudo-romantic strain running through the picture itself. In the past several months the cycle of motion pictures in vogue has been one of costume, period productions, practically all of which have been attempts at serious treatment of historical characters.

"The Affairs of Cellini," in contrast, is definitely a satirical comedy. The posters, in keeping with this spirit, convey this idea succinctly. Two are particularly convincing. One depicts Fredric March in caricature of Cellini hanging by a rope around his neck a good distance from the ground making passionate love to the Duchess, whom he holds in his arms while the Duke stands below astonished. The absurdity of the situation accentuates the comedy angle of the film most effectively. The second poster discloses Cellini holding the smiling Duchess under his arm in an impossible position with one hand, while he flees from the bewildered Duke in the background. At the same time, he is shaking the finger of his other hand admonishingly at his Highness.

The technique used in these posters is patch style, the cloth medium of which, while common in commercial advertising, has not previously been utilized in the theatrical world. The "Cellini" poster sheets are solid color paper strips pasted rather than painted, to procure a cleaner, richer effect. The coloring of the costumes is done in vivid pastel shades arranged to create immediate attention value.

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ASTROM "STEALS" SWEDISH

CONVENTION WITH STUNT

An example of alert showmanship was displayed in Stockholm, Sweden, recently during the annual Swedish exhibitors' convention when 20 of the most important store windows in King Street, the principal shopping district of the city, were given over to cooperative tieups with United Artists releases. The windows, representing 12 of the largest department stores and shops, contained stills, banners, testimonials and greetings scrolls signed by United Artists players. Harald Astrom, United Artists manager who arranged the tieups, distributed cards to the hundreds of exhibitors at the confab, through which all were invited to inspect the window displays. The names of the firms represented in the hook-up were printed on the reverse side of the cards.

POLAND USES INGENUITY

WITH FRUITFUL RESULTS

An expert lesson on how to persuade the picture public to reject old taboos in favor of new vogues was recently given in Warsaw where Friedrich Fleminger is the local distributor for United Artists product and J.M. Rotwandowna is publicity chief. Faced with almost overwhelming public distaste for costume or historical films, and with "Henry VIII," a great picture, ready for its premiere at the Casino Theatre, they staged a gala opening under the patronage of the British Ambassador, Sir William Erskine, which was also attended by other diplomats as well as members of local artistic and scientific circles. Although this aroused the interest of public and press, it was deemed necessary to take a much more ambitious step to break down public aversion to this class of picture. Accordingly--and this is the spark of ingenuity which set off a veritable arsenal of favorable public reaction - the members of the publicity staff wrote a hilariously amusing"Parody of 'Henry VIII'"! During the run of the film this short sketch ran in one of the local revue theatres, having been promoted by the Polish exploiters as a good bet - and it proved to be not only extremely mirth-provoking and popular, but what is much more to the credit of its authors' resourcefulness, it actually induced hundreds of persons to go to see the picture, with subsequent word-of-mouth publicity spreading throughout the entire city.

To further bolster these pioneering activities, the energetic Polish showmen arranged window tieups with the main shops in the city and did not exclude such stores as wine-shops, perfumeries and even butcher shops. Each window display carried catch-lines in keeping with the type of merchandise sold. For instance, the butcher shop line read - "Henry VIII was a butcher among kings; we are kings among butchers."

In addition to the regular paid space newspaper campaign, the staff arranged a special innovation whereby every newspaper in the city on sale at the newsstands was stamped across the front page with a special stamp which read simply, "See 'Henry VIII' at the Casino."

The net result of all this activity is that "Henry VIII" has been drawing swell grosses in Poland.

U.A. TO RELEASE "NELL GWYN";

WILCOX HOST AT FILM PREVIEW

The first British & Dominions picture to be released by United Artists in the coming season is Herbert Wilcox's spectacular production of "Nell Gwyn," co-starring Anna Neagle and Sir Cedric Hardwicke. Mr. Wilcox, who is now in New York, was host at a specially staged international preview of "Nell Gwyn" at the Astor Theatre, July 10. The screening, before an audience of diplomats, journalists and prominent figures in the motion picture and theatrical fields, was followed by an informal reception and a typical British supper at the Astor Hotel.

One of the most interesting film props ever put on public display was the 20-foot hat worn by Anna Neagle in the picture, which was placed on exhibition in the lobby of the Astor. The oversized headgear is significant as the forerunner of women's millinery fashions over the past 300 years. The weight of the hat is so great that after filming the sequences in which Miss Neagle wears it, she was granted an enforced vacation of three days to allow the welt on her forehead to disappear.

Adapted by Miles Malleson from incidents in Pepy's Diary and directed by Herbert Wilcox, "Nell Gwyn" deals with the historic love affair between the saucy red-headed young actress, Nell Gwyn, played by Anna Neagle, and that amazing English king, Charles II, portrayed by Sir Cedric Hardwicke, whose knighthood was conferred on him in the New Year's Honor List of 1934 for the distinguished services he has rendered the English stage.

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SPECIAL BACKGROUNDS FILMED IN RUSSIA

FOR SAMUEL GOLDWYN'S "WE LIVE AGAIN"

Nine reels of film depicting the Siberian countryside, from which the necessary footage will be selected, have arrived in Hollywood for use as the atmospheric background in the final sequences of "We Live Again," Samuel Goldwyn's screen transcription of Tolstoy's "Resurrection," starring Anna Sten and Fredric March. By arrangement with the Soviet film authorities, a camera crew was sent from Moscow to photograph miles of the delicate silver birches and the fields of poppy that enrich the Siberian springtime. It is said to be the first time that a camera record has been made of this little-known area.

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NOTE: Tucked away on the last page of the No.6 issue of AROUND THE WORLD was a little note. Those wide-awake readers who saw it and acted promptly have been rewarded for their alertness with a "surprise." To each of them we have sent a brand new Three Little Pigs pocket watch and fob - the latest novelty in time-pieces.

PURELY PERSONAL

Len Daly, of the Home Office foreign publicity department, who has been suffering with "heart trouble" for the past six months, decided to end it all June 29. So he committed matrimony with Ruth Stripling, a Southern gal who knows her fried chicken a la Maryland. The rumor that the marriage was an exploitation stunt for King Vidor's new picture, "Our Daly Bread," released by United Artists, was vigorously denied by Len. He explained that the similarity in names was probably a Cohencidence. Asked point-blank why he was getting married, Len replied simply, "I believe that two can live as cheaply as one." Thereupon, your Editor, a veteran married man, swooned!

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Another Home Office-ite and ex-foreign department member who decided to abandon the vagaries of bachelorhood and embrace wedded bliss was Manny Silverstone, London Films representative in New York, who promised on June 25 to love, honor and obey Mildred Froos, formerly of the United Artists purchasing department, for the rest of his natural life. There is one tried-and-true film alibi that Manny won't be able to pull when he gets home late for dinner - "Darling, I was in conference." Mildred knows that's a gag!

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During the past four weeks there has been a steady parade of visitors from London to New York. United Artists is, practically single-handed, lifting the shipping industry out of the shadows of the depression into the sunlight of prosperity. Among those we had the pleasure of saying hello to were: Murray Silverstone, managing director in Great Britain; Stephen Pallos, sales manager for London Films; Herbert Wilcox, production chief for British & Dominions. Messrs. Silverstone and Pallos returned to London with Mr. Schenck, who is making his annual visit to Europe. Mr. Wilcox is still in New York arranging for the preview of the latest B&D film hit, "Nell Gwyn."

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Other recent visitors who helped to emphasize the far-flung character of United Artists foreign organization were Alexander Krisel, who distributes our product in China, Japan and the Philippines; and Harold Sugarman, manager in Panama. Both have a host of friends at Home Office and were given a royal reception.

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At the present writing, July 6, Mr. Kelly is still in Australia.

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